

Motivational Factors Contributing to Continued Participation in High School
Band Programs

by

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Abstract

This study examined the motivational reasons students stay in band. A number of studies address why students drop out of band. Many have found a "lack of interest" among dropouts. Few, however, gathered data on student's motivational factors and their reasons for staying in band. The research questions for this study were: (1) What extrinsic and intrinsic forces help keep the student in band, (2) What areas of band are the most interesting, from the student's perspective, (3) What are the continuing student's general perceptions and feelings toward music, learning, the teacher, and the class, (4) How was the instrument chosen and how does this affect why the student continues to enroll in band, (5) What are the student's perceived sense of worth, individual progress, and capabilities in the music class, (6) How well does the student honestly and objectively expect to do in music, and (7) To what does the student attribute his success.

A pilot study of the questionnaire insured that the survey questions and instructions were easily comprehensible. The pilot study involved several high school flute students of this writer. These students completed the questionnaire and offered suggestions and improvements.

Main study subjects were high school Midwestern Music Camp participants. Before camp began students and parents read and completed consent forms asking for their signatures to participate in this study. At the dormitory during a floor meeting, the students completed the questionnaire. Subjects did not include their names on the questionnaires; code marks identified individuals for subsequent interviews. Students provided information about themselves and their family on

the questionnaire and in the subsequent interview. All information gathered from the subjects was reported with anonymity. The subsequent interview gave an in-depth follow-up based on lack of responses on the questionnaire.

Through descriptive analysis involving measures of relationships, the results showed significant relationships between chair in band, importance of learning about music, relationship to the director, and staying in band through high school and into college. Grade level was found to be significantly related to enjoying the music played in band, needing credits for graduation, and band as an easy class. There was a significant relationship between taking private lessons and the student's love of music, between chair in band and the importance of travel for staying in band, and the amount of practice and learning about music.

There were significant differences on ratings of band being an easy class and how the students chose their instruments, but not on the student's continued enrollment in band. The student's self worth increased with age, but not with practicing, a musical family, grade point average, or chair in band. The students mainly attribute their success to their family, band director, and private teacher. The higher the student is in their section and the more they practice the more likely the student plans to enroll in band in college.

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CHAPTER I

INTRODUCTION

Instrumental music educators often ignore their student's reasons for staying in band. To analyze student motivation, music teachers may determine what extrinsic and intrinsic rewards their students seek and what attitudes they bring to class, as well as what entices them into band initially. Motivation is required for efficient music learning; continued motivation requires moving toward recognized goals. In setting goals, teachers often include activities that connect student's individual goals with group goals and help integrate personal needs into the larger group (Grossnickle, 1988, Wlodkowski, 1986).

Over the last fifty years, several studies were conducted on why students drop out of band, but few examined why students stay and what motivates them to remain in band. This idea is important to educators because teachers are often measured by their retention rates, and educators should want everyone to enjoy band and take advantage of what band has to offer. Teachers need to analyze student motivation in order to address what students want to receive from band and how they can teach toward that end. Several major themes are addressed in this research:

1. What extrinsic and intrinsic factors do students report that are related to helping them stay in band?
2. What areas of band are the most interesting, from the student's perspective?

3. What are the continuing student's general perceptions and feelings toward music, learning, the teacher, performances, trips, and the class?
4. How did the students choose their instrument and does this relate to why the students continue to enroll in band?
5. What are the student's sense of worth, individual progress, and capabilities in the music class?
6. How well does the student honestly and objectively expect to do in music?
7. To what does the student attribute his or her success?

Statement Of Problem

A number of studies address why students drop-out of band. Many mention a lack of interest or boredom among the drop-outs. Few, however, have gathered data on student's motivational factors and their interest in staying in band.

Robichaud (1989) indicated "The area of student loss of interest in band is one that requires further study" (p.31), and Kelley (1982) indicated the most frequent reason for students dropping band was a lack of interest. In her suggestions for further research she indicated an interest in what changes the parents and students feel would have made the music program more interesting.

Little research has been conducted that examines the factors influencing the "lack of interest" and motivational attitudes of students in the band program. This area needs to be investigated to insure better student retention in band programs.

Purpose

The purpose of this research is to describe the reasons students give for why they stay in band.

CHAPTER II

RELATED LITERATURE

Motivation in Music

Most psychologists and educators use motivation as a word to describe those processes that can (a) arouse and instigate behavior; (b) give direction and purpose to behavior; (c) continue to allow behavior to persist; and (d) lead to choosing or preferring a particular behavior (Wlodkowski, 1986, p.12).

Grossnickle's opinion is that an instrumental group does not motivate its members; however, it does establish favorable conditions in which motivation can occur (1988). Beard and Senior (1980) say "The motivating effect of group membership is frequently mentioned in connection with the value of group discussion methods. . . . Not only does it keep some students motivated who would idle if left to their own devices but it tends to increase understanding and to arouse enthusiasm." (p. 60-61). Motivation in the current study is defined as the initiation, direction, intensity, and persistence of a goal-directed behavior (Good & Brophy, 1990).

The decision by the student or his or her family to elect music has motivational roots and goals. Students involved in elective music performance classes are already motivated to some degree or they would not be there (Walker, 1989). Once in the ensemble the student needs stimulation to build on this motivation and continue to learn (Wlodkowski, 1986).

What stimulates a student depends on age, cultural background, educational history, needs, interests, attitudes, expectancy, and previous experience with music (Ames & Ames, 1984; Wlodkowski, 1986). The teacher

updates and uses this information to keep the student involved in the learning experience (Wlodkowski, 1986). "Everyone is motivated, but not with the same intensity or toward the same goals" (Grossnickle, 1989, p. 2). Each student responds differently to the attempts of others to motivate them. For each person motivation is a daily process, it must be done often for the best results.

Students need challenge but cannot tolerate consistent failure (Benner, 1982; Good & Brophy, 1990; Grossnickle & Thiel, 1988; Hoffer, 1991). Students not only perceive success and failure differently because they have different standards for their performance, but also because they make different judgements about the worth of the task. Meaning is the critical determinate of motivation (Ames & Ames, 1984). "Students who are motivated study and practice because they find pleasure and fulfillment in doing so" (Roberson, 1992).

According to Grossnickle (1989), students who are self-motivated learn to accept more responsibility for their actions, establish priorities, set realistic goals, use tools to solve life's unpredictable challenges, feel better about themselves, use more self-discipline, communicate effectively with others, and be self-reliant but capable of calling on others for support. Student potential and motivation, not always obvious, are always there, waiting to be discovered. Teachers may not always get the students to do what they want them to do, but the students are always motivated. The secret of the teacher's success is sending the right invitation at the right time to the right student. When this happens almost anything is possible.

Teachers need to be supportive of their students while also challenging them to meet their full potential. Several ideas for meeting this challenge are keeping the music class interesting, relevant, satisfying, and persistent (Ames & Ames, 1984; Good & Brophy, 1990).

Teachers at the beginning level need to be aware that "most students have a built-in curiosity and desire to be competent in what they undertake" (Hoffer, 1991, p.81). This gives the teacher an advantage from the start, which can be enhanced by further training. The student will continue "to do those things in which he can have a feeling of success, and those things that satisfy his own psychological and functional characteristics" (Benner, 1972, p.13). Learning and motivation improve if the students understand the purpose of what they need to accomplish. Students need to have clear goals set for them from the start so they can understand the need and purpose of their work.

The following areas include factors that relate to motivational achievement in the music classroom.

Extrinsic and Intrinsic Motivators

"Learning and motivation depend partly on forces outside the individual (extrinsic forces), with which he continually interacts and partly on the individual's psychological and functional (intrinsic) characteristics" (Benner, 1972, p.12). The extrinsic forces lack motive power until they are personalized by the student. However teachers must recognize that all motivation cannot and should not originate from intrinsic qualities. Every once in a while it is appropriate for the student to be self-directed, but sometimes a push from the outside is helpful (Grossnickle, 1989, p.18). Motivation is

highly personal, and the degree of motivation depends on the personalization of the student's need or drive, whether intrinsic or extrinsic.

Extrinsic Motivators

Bands involve many extrinsic motivators-award systems, contest ratings, trips, uniforms, auditions, and many others (Benner, 1972). Extrinsic motivators, if used correctly, can enhance a band program, but if overused may set up a pattern of expectancy in the students. Extrinsic motivation emphasizes the value a student places on the end product and not on the inside determination it takes to get there. Attaining the goal, rather than the "doing" is the reason for performance (Benner, 1972; & Wlodkowski, 1986).

. The teacher must build into the music program inherent goals to most effectively utilize extrinsic motivation. "In the choice between an assured path to obtaining an extrinsic reward and a less certain one, the prediction is that the person will choose the more certain one" (Ames & Ames, 1984, pp.132-3). Extrinsic rewards should be used sparingly and even then withdrawn as soon as skills are adequately mastered. Only in this way can the exercise of these skills eventually become satisfying in their own right and become intrinsically motivated (Covington & Beery, 1976).

According to Paris, Olson, and Stevensen (1983), extrinsic rewards will decrease intrinsic task motivation. Once people are offered rewards for completing a task, they will be less likely to do it voluntarily in the future. Also introduction of these extrinsic rewards tend to reduce the quality of the task engagement. People become more concerned about the rewards they are expecting than about the content of the task, and more concerned about

completing the task at minimal levels of acceptability than about doing the task well or thoroughly. Covington & Beery (1976) have another way of stating this: "Psychologically speaking, praise and other forms of extrinsic reinforcement are a kind of payoff for work done. Thus paying a student for what he might otherwise do freely can transform pleasure into drudgery" (p. 24).

Roberson (1992) also supports this view by indicating extrinsic motivators

. . . create a psychological dependence on the dispenser of rewards or punishment. They do not promote an innate love for the task; rather, they encourage a perverse desire for reward and recognition. . . . Activated students study and practice because they feel they have to, not because they want to (p. 22).

Intrinsic Motivation

Characteristics of intrinsic motivation are based on psychological needs and drives. These intrinsic needs provide energy for the organisms to act on their environment and to manage aspects of their drives and emotions . To meet these psychological needs and drives students need to feel success from their activities.

The rewards are inherent in the activity, and even though there may be secondary gains, the primary motivators are the spontaneous, internal experiences that accompany the behavior. . . . Intrinsic motivation is the energy source that is central to the active nature of the organism. (Deci & Ryan, 1985, p. 11).

Teachers can facilitate this by testing frequently and informing students of their results. In this way grades are made more informational than controlling (Wlodkowski & Jaynes, 1990). Attempts should be made to indicate

some aspect of success and achievement in each skill or task tried by the student. Success at a task should increase motivation (Ames & Ames, 1984).

Teachers should encourage student choice in the learning situation,

. . . when students make choices, especially publicly, it is evident that they are, to an important extent, determining their behavior. This helps them to feel intrinsically motivated, positive, and accountable for their learning. . . In general, the more autonomous the students feel, the more their intrinsic motivation can influence them (Wlodkowski & Jaynes, 1990, p. 15).

Paris, Olson, and Stevenson (1983) identify several ways of applying intrinsic motivation in the classroom. One is by adapting extrinsic reward approaches with an idea of communicating desirable expectations and attributions to the students, stressing the intrinsic value of task participation and steady gains in skills rather than the extrinsic rewards. A second way of emphasizing intrinsic motivation is in the task design. 'Certain tasks are enjoyed by most people and others are commonly seen as boring. Teachers need to pay more attention to the variables of tasks that affect motivation. A third point is in the teacher's presentation.' If a teacher presents a new idea with enthusiasm and excitement, it may be received by the students better than if the teacher that states a task is unpleasant but must be done anyway.

° Teachers should help their students develop positive attitudes toward music and clearly define achievable goals. Especially

. . . the development of interest in content that generalizes beyond the classroom. This will mean developing students' tendencies to value knowledge and skills for their own sake, as well as to value the exercise of such knowledge and skills. This should lead to enjoyment of the process of learning, pride in craftsmanship when doing assignments, and recognition of the personal benefit that accrues from doing the assignments (Paris, Olson, & Stevenson, 1983, p. 299).

Other

• If students have negative attitudes towards themselves it lowers their motivation to learn. "Each student strives to behave in ways that are consistent with her/his self-image" (Wlodkowski, 1986, p. 48). Success will lead to better performances for failure-oriented students than failure will for success-oriented students (Kuhl & Atkinson, 1986).

Personality Types

"For the music teacher, it is important to understand personality types and adapt motivational techniques to the personality of each student" (Miriani, 1992). Each student is different. There are many different types of personality. Miriani (1992) identifies three. One is the "deflater" who beams when given praise, but has trouble feeling good about him/herself. Teachers can help these students by setting short intermediate objectives and defining success. Teachers should encourage self-praise and self evaluation.

The second type is the "worrier" who seldom has motivational problems initially, but quickly develops burnout. These students tend to overprepare and be extremely focused on tasks. Teachers help these students by broadening their focus, making the learning process interesting, and encouraging them to share. Early intervention is extremely important to change these students.

• The last type is the "controller." These students hide their motivational problems by talking as if they are motivated but not following through on their good intentions. Teachers help them by focusing on their wants, not shoulds or oughts. Teachers need to guide the students' commitments and their plan of study.

Once the teacher recognizes these patterns of personality, it is then a matter of using guidelines to develop programs that will motivate students in the present and also teach them to motivate themselves in the future. Students motivated in this way learn through their musical experience how to get in touch with what they want, and what works best for them. They learn how to set realistic goals and maintain self-esteem through accurate self-evaluation. They learn that value comes not from outside themselves but from the inner meanings that they attach to things (Miriani, 1992).

The Teacher's Role

As a message to teachers, Benner (1972) recommends that there is no one formula, strategy, or set of devices which will motivate all pupils in the same way or the the same intensity. Through his research he identified several characteristics of an effective teacher; (1) is helpful in school work, explains lessons, and assignments clearly and uses examples in teaching, (2) is cheerful, happy, good-natured, jolly, has a sense of humor, and can take a joke, (3) is human, friendly, a companion, and "one of us", (4) is interested in and understands their pupils, (5) knows the subject area well, and (6) assumes every student can achieve.

According to Grossnickle and Thiel (1988) to limit motivational problems teachers need to establish an orderly, but comfortable classroom, be well prepared, examine student perceptions and be willing to change, introduce variety in presentations, utilize student input, use praise appropriately, encourage cooperation and peer support rather than interclass competition, be fair, and integrate course content with student experience.

"Current research about school and teacher effectiveness indicates that the influence of the teachers' own attitudes, motivation, expectations, and viewpoint regarding their role in student motivation is a key factor in student achievement" (Grossnickle & Thiel, p.1). Achievement is closely related to motivation and continued learning. Teachers are usually the students' first experience with music and may help determine how important music will be for each student throughout life.

The Parent's Role

Parents probably play the most important part in helping students enhance their motivation to learn. Largely by their parents' modeling, young people come to associate patterns that lead to success in school and in life. As mentors, parents help students explore their talents, interests, and apparent limitations (Grossnickle & Thiel, 1988, p.43).

As supporters, parents help their children experience both success and failure, accept shortcomings, and tolerate mistakes.

Teachers may increase student motivation by using parents to increase musical awareness, calling teachers, and informing them of their child's successes and failures. Teachers may encounter problems with parents who threaten the student to learn, force the student with negative consequences for not learning, force the student to practice, blame the teacher for problems, or may see themselves as personally responsible for any inadequacies of the student (Włodkowski, 1986).

Lack of parental interest also has a great affect on the student's motivation. Students who are neglected, unsupported, abused, or from

dysfunctional homes, may need extra support from the teacher. Plus the parents are unable to give any support to their child's education (Grossnickle, 1989).

Band

Band can allow students to respond actively, interact with the teacher or with one another, have a part in decision making, and respond in many ways other than by listening or reading. However the teacher needs to realize the instructional potential of such activities and act upon its power.

Each student also requires something individually different from the band director. Some students require lots of assistance from the teacher or special support to accomplish an assigned task. Others require very little and often are bothered by contact from the teacher (Good & Brophy, 1990; Hoffer, 1991; Grossnickle & Thiel, 1988).

Many students give up before the teacher ever realizes what is happening. Besides assistance in learning to set goals, students may need help in learning to evaluate performance and in reinforcing themselves for success (Hoffer, 1991).

Good and Brophy (1990) suggest that most students prefer activities that allow them to respond actively, where they can interact with the teacher or with one another, manipulate the materials, or respond in ways other than by merely listening or reading. Palisca (1964) expresses several factors that relate to a motivational band program. He feels that the music should contain a wide-range of repertory, several equally balanced ensembles, and little dependence on contests and exhibitions. Many other authors (Benner, 1972;

Palisca, 1964) have stated that bands should perform a wide range of literature to maintain student interest and increase their musical learning.

Competition

In competition, winning may be everything. Striving may be less important. Teachers who use competition as a motivational device within their classroom actually may hinder their students' learning. For every student that wins there is at least one student that loses.

While winning evokes self-aggrandizing motives, the findings are strong that failing in competitive structures elicits feelings of nondeservingness and dissatisfaction; and because competition engenders a situation of many losers and few winners, an esteem rating for this structure must necessarily be low (Ames & Ames, 1984, p. 184).

"It has been shown that under competitive conditions student achievement is depressed whether grades are given or not" (Covington & Beery, 1976, p. 117). In fact grades just aggravate the situation further by placing limits on a small supply of rewards. According to Covington & Beery (1976) teachers unknowingly fuel this competition in a number of ways. For example they often devote more of their time and attention to their better students, even to the point that teachers tend to take credit for their students' success by attributing it to their own teaching skill. However they are unwilling to accept the blame for their students' failure. This tendency draws teachers toward the more successful students and drives them away from the mediocre ones.

"Music educators who have established an atmosphere within their performing groups that winning is an all-important aspect of the group's existence often discover that they created a monster" (Weiner, 1972, p. 190). This competitive pressure can lead to a deterioration of the relationship

between the teacher and the students, and between the students themselves. Classroom competition triggers a power struggle between the teachers and the students. The teacher tries to exert control over his students by his/her authority to withhold and dispense rewards. The reaction of the students is to neutralize this power base by making the teacher's job as difficult as possible (Covington & Beery, 1976).

Wlodkowski (1986) lists 10 good reasons not to use competition and they are; (1) competition produces "winners" - but for every winner there are usually 29 losers, (2) for most students competitive activities are more selective than competitive, (3) the main motivation in most competitive activities is to avoid failure, (4) most interpersonal competitive activities are destructive to group cohesion and morale, (5) in competitive activities, the winners often feel guilty about beating their friends, (6) for those who win most of the time, the emphasis on competition may have long-term negative consequences on their personality development, (7) continual competitive activities destroy intrinsic motivation for learning, (8) because lower-class students often lack basic skills in learning and/or do not value grades and other forms of "middle-class" recognition, competition in academics may be a disadvantage to their learning, (9) the ability to compete is far less important to human survival than the ability to cooperate, (10) there is little research evidence that competition builds character and prepares the student for success in future competition.

Cooperative Structures

However in noncompetitive, cooperative structures the focus is less on children's real differences in performance. This is because their own performance is tied more to the group effort than to one individual.

"Cooperative learning experiences result in stronger beliefs that one is liked, supported, and accepted by other students" (Wlodkowski & Jaynes, 1992, p. 14). In this structure children not only attribute their performance to effort, they also think about how to do a task. For this to work the group must work toward a common goal in which group members receive common rewards for the attainment of the goal (Ames & Ames, 1984).

Cooperative learning occurs when students perceive that they have a goal that they can obtain if, and only if, the other students with whom they are linked can obtain the same goal.

Research evidence shows that cooperative learning, when measured against competitive learning and individual learning, can develop greater trust among students, more emotional involvement, and more commitment to learning, and can lower fear of failure (Wlodkowski & Jaynes, 1990, p. 94).

Contest events for solo, ensemble, and large-group concert bands have moved toward noncompetitive formats, based on the concept that more than one individual or group can be judged outstanding or superior (Walker, 1989). According to Walker (1989) "Limited music-contest participation can be a stimulating and effective means of sustaining student and community interest and, as mentioned earlier, does provide a certain degree of program evaluation" (p. 189).

In the band situation this means that the entire group prepares for a contest and that individual students work on their own schedule for

improvement, not on other students' schedules. In individualized settings, task difficulty should require a determination of the amount of effort required relative to one's present status and the objective (Ames & Ames, 1984). This can be accomplished through individual playing tests, with less emphasis on chair try-outs.

Lack of Interest/Boredom

Students today have little difficulty identifying when they feel bored. Monotony is frequently a cause. Doing the same thing over and over again without any variety becomes dull no matter how exciting it might have been in the first place. Learning, with its practice and routines, can become quickly tedious to students. Confinement, lack of meaning, and lack of challenge can also contribute to boredom (Wlodkowski & Jaynes, 1990, 1992).

In most cases people in this culture endure boredom because of fear, pressure, extrinsic goals, and lack of alternatives. . . . What people find interesting and stimulating is to a major extent learned and subjective. What people find appealing is based on experience and exposure, as well as their present developmental needs, memories, and current events in society" (Wlodkowski & Jaynes, 1990, p. 86-87).

• Teachers must offer their student's challenging material, but if it is too challenging the students may fail. The subsequent lack of success will diminish their motivation. However, if what they offer is not challenging enough, their course work will appear dull and uninspiring. To find the right balance is quite challenging for the teacher (Wlodkowski & Jaynes, 1990).

Teachers must also provide a variety in learning, relate the learning to the student interests, use unpredictability within safe bounds for learning, and use novel and unusual teaching methods. Questions should focus beyond rote

memory to predict, draw, construct, produce, originate, propose, plan, design, combine, develop, and create. Teachers should also provide prompt feedback that is corrective, positive, and informational (Wlodkowski & Jaynes, 1992).

Research On Drop-Outs

The topic of instrumental music drop-outs has been the focus of several studies over the last 40 years; however the topic of why students stay in band has relatively little research. While most educators would use the factors of drop-out as the basis of why students stay in band, there is no indication in these studies of the factors that motivate high school students to stay in band. However, the information gained from these studies will be helpful in designing, administering, and evaluating this study.

Drop-Out Studies

On the subject of the instrumental program Sobieski (1951) said "the most worthwhile activity cannot achieve results if it cannot hold the interest and attention of the participants" (p.2). In this study several factors were associated with drop-outs such as competing activities and interests, instrument played, and the procedure used in selecting the instrument. No mention was made of lack of interest as a stated reason for drop-out.

By use of a questionnaire students in Kansas City, Missouri reported that their reasons for dropping out of band as a lack of interest, schedule conflicts, academic pressures, and preference for other subjects (Reckart,

1965). Lack of interest was the primary reason why students dropped out of music, but the investigator did not go into further detail.

A similar study found that schedule conflicts were the most frequent problem. Other reported factors included transfer due to relocation of the family, establishment of optional school plans, athletic programs, student-teacher relationships, parental attitudes, termination of the musical instrument rental contract, and the attitudes of local administrators. There was no mention of a lack of interest for the reason of drop-out (Anderson, 1972).

In another study conflicts with other classes were found to be the primary reason for dropping out of band. Other reasons were: dislike of the instrument, transfer of schools, participation in extracurricular activities, and influence by peer or family. No mention was made of the students lacking an interest in band, perhaps due to lack of opportunity on the questionnaire or no problem (Dunlap, 1981).

A survey of four 1A high schools in Kansas indicated that lack of interest, personal conflict with band director, and scheduling conflicts influenced the dropout rate. Similar results were obtained in a separate questionnaire for parents. The author indicated that some form of motivation should be found to maintain student and parent interest in the program and bridge the gap between grade school and high school band (Kelley, 1982).

In another study drop-out rates of high school seniors were compared with levels of musical achievement, as measured by the Colwell Music Achievement Tests 2 and 3. Analysis of the data indicated that seniors who participated in band until graduation did not score significantly higher on measures of music achievement than seniors who participated in band, but

dropped out before their senior year. Other reasons for dropping band related to conflicts with other activities, scheduling, the director, amount of after school time required to participate in band, and dissatisfaction with progress (Rogers, 1989).

Robichaud (1989) investigated the factors influencing students to drop or continue band through their senior year at Lawrence High School, Lawrence, Kansas. He used all the students enrolled in ninth grade band over a three year period. A questionnaire determined student attitudes towards their perception of schedule conflicts and student perceptions of their band director. Students also indicated other important factors influencing their continuance in band. No significant difference were found between the students regarding schedule conflicts or the band director. However students did indicate loss of interest in band as the major factor influencing the decision to drop out of music. The students had opportunity to elaborate on this area, but none chose to do so.

Continuing Band Participants

Two studies found related factors of why students stay in band, but did not examine motivational reasons. In the first study Royse (1989) determined significant predictors of band membership by using nonmusic major students at three universities. His results suggested that continuing participants were more likely than drop-outs to feel that they were needed in the band, that their chair placements were unfair, and they got along well with the band director. He concluded by saying that college band directors should make an effort to help their students feel needed and wanted in band.

The second study analyzed the attitudes of senior high school students toward music and music education. Axton (1966) found that a large number of students appeared to be undecided about many aspects of the music class. Students expressed a strong interest in singing and playing in a group, but disliked solo playing and singing.

The traditional 'try-outs' for music classes may be keeping many students away from music class participation. While 'try-outs' may facilitate the organization of elite performance groups, they may hamper the fulfillment of the basic purpose of music education (Axton, 1966, p.45).

Today this would seem very untrue in many schools since they include many musical groups that do not require auditions for membership. This study would indicate a need to analyze audition procedures in schools with large pupil retention.

These studies may provide insight into why students drop band, but they do not answer the question of why students stay in band. Lack of interest was mentioned frequently, but reasons for this were not investigated or volunteered by the researchers or the students.

Motivation Study

One study dealt with motivational factors, but only of a select group. Jorgensen (1974) surveyed band section leaders, band instructors, and principals. He found students participated in band for the following reasons: (1) music was more interesting to them than other subjects, (2) band helped them listen to music, (3) they wanted to learn more about music, (4) they liked the different styles of music played in band, (5) band made them a more musically creative person, and (6) they liked the music played in band.

In the results students felt that parental involvement was not necessary, whereas teachers and principals felt it was important. Students expressed a desire to continue in music, but not go into it professionally. All three groups agreed that the following factors were not important: credits for graduation, getting into athletic events free, and that "band was easy". All groups felt band competitions, school spirit, opportunity to march, and co-educational activities were important. Section-leaders preferred concert band to marching band, band contests, small groups, or pep bands. "It was determined that section leaders preferred band sub-divisions that generally were most demanding musically - - those which taught musical skills and developed aesthetic experiences" (p.111). Jorgensen also found that the social benefits students received as band members were as important to them as music related motivations.

Jorgensen's study has important implications for investigating motivational factors for band participation, however its small sample size may skew its results slightly. Also, in the years since this study, teenage interests and motivational factors might have changed, since it was written almost twenty years ago. In the present research a larger number and range of band students are used to investigate this area further.

The specific research questions are:

1. What extrinsic and intrinsic forces do students report that are related to helping them stay in band?
2. What areas of band are the most interesting, from the student's perspective?

3. What are the continuing student's general perceptions and feelings toward music, learning, the teacher, performances, trips, and the class as related to amount of practice, private lessons, types of musical preference, female and male, and their chair in band?
4. How did the students choose their instrument and does this relate to why the students continue to enroll in band?
5. What are the student's sense of worth, individual progress, and capabilities in the music class as related to chair placement, grade point average, family background, being a female or a male, or amount of practice?
6. How well does the student honestly and objectively expect to do in music?
7. To what does the student attribute his or her success?
8. How does amount of practice, how the instrument is chosen, and chair placement relate to continuation of band in college?

CHAPTER III

PROCEDURE

Data for this study were gathered by administering a questionnaire to seventy-five male and eighty-five female, selected high school students to determine motivational factors, and by follow-up interviews with selected subjects to probe and exemplify those factors.

A pilot study of the questionnaire insured that the survey questions and instructions were easily comprehensible. The pilot study involved high school flute students, who completed the questionnaire, timed it, and offered suggestions and improvements.

In the main study, subjects included high school band students attending Midwestern Music Camp at the University of Kansas in the summer of 1992. The study included all males, females, and available ethnic and racial groups attending the camp. Before camp began, all the students who indicated their primary interest as band received a consent form (Appendix C). The students brought the consent form to camp, along with all their other records, for collection at check-in. Almost all of the students who returned a consent form completed a questionnaire (Appendix A). Students completed the questionnaires in their dormitory during a Sunday floor meeting. Students missed no rehearsals or camp events.

Subjects were not identified by their names on the questionnaires; code marks identified individuals for subsequent interviews. Students provided information about themselves and their family on the questionnaire and in the subsequent interview. All information gathered from subjects was reported

with anonymity. Students volunteered for the 10 follow-up interviews (Appendix B). This involved the students answering questions not covered in the questionnaire.

The students were interviewed in private on the stage at the dormitory. The investigator noted the interviewee responses on an answer sheet. The interviewees described in greater detail their motivations and reasons for continuing, or not continuing, in band. Responses were not identified by name, school, or by specific community.

Statistical analyses were completed by utilizing the SPSS-X program on the mainframe computer at the University of Kansas. All analyses were computed at $p \leq .05$ and $p \leq .01$. Tests included measures of descriptive analysis, such as measures of relations between groups: Chi-Square and The Pearson Test of Correlation, and measures of differences between groups: the t test and analysis of variance. A descriptive analysis of each item in the questionnaire is presented in Appendix D. The answers to items 1, 3, 4, 6, 8, 10, 11, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40, 41, and 43 were treated as nominal data. Values were assigned for convenience in the computing procedure. Question 37, chair in band was reversed for ease in correlations. The answers to 2, 5, 9, 14 were treated as ordinal data. The answers to 6, 7, 12, 13, 14, 15, 18, 38, and 42 were treated as intervals. The answers to each item were then cross analyzed according to the specific research questions.

CHAPTER IV

RESULTS

Introduction

To facilitate clarity in the presentation of data, the results are reported in relation to each of the research questions.

Research Question Number One

What extrinsic and intrinsic forces do students report that are related to helping them stay in band? The extrinsic portion of this research question will be dealt with first. In order to answer the first research question, questionnaire items 14, 15, 16, 20, 21, 22, 23, 24, 25, 26, 27, 28, 30, 31, 32, 33, 34, 35, 36, 37, 39, 40, 42, and 43 were correlated to question 8 and 41 using a Pearson Correlation Coefficient. See Table 1 for the extrinsic and intrinsic variables related to continued enrollment in band throughout high school and college.

Table 1

Matrix of Significant Correlates between Extrinsic/Intrinsic Factors and
Staying in Band

Factor	Staying in Band Through H.S.	Enrolling in Band in College
Private Lessons (14)	-.080	.068
Yrs of Priv. Lessons (14)	-.039	.135
Negative Experience (20)	.137	.098
Encouragement (21)	.031	-.144
Like Band (22)	-.028	-.055
Relation. With Dir. (24)	.120	.171*
Dir. Cares for Student (26)	.100	-.080
Treated Fairly (27)	-.052	-.059
Dir. Treats Student (28)	.148	.109
Dir. a Friend (30)	.121	.063
Director is Fair (31)	.153	-.052
Total Band Teachers (33)	-.086	.040
Attend Concert (34)	-.124	-.024
Attend Opera (35)	.233**	.052
Schedule Conflicts (36)	-.014	.009
Chair in Band (37)	-.088	.264**
Enjoy the Music (42)	-.023	.034
Enjoy Playing Instru. (42)	-.059	.156
Social Reasons (42)	-.130	-.116
Having Fun (42)	-.069	-.050
Travel (42)	-.082	.000
Credits for Grad. (42)	-.130	-.100
Meeting People (42)	-.129	-.056
Learning About Music (42)	-.083	.220**
Marching Band (42)	.188**	.075
Easy Class (42)	.007	-.239**
Competition (42)	-.075	.105
Family Reasons (42)	-.005	-.038
Relaxation (42)	.058	.090
Personal Reasons (42)	.213**	.076
Recognition (42)	-.015	.075
Challenge (42)	-.042	.120
Family Tradition (42)	-.048	-.044
Being a Team (42)	-.065	-.086
Learning to Play (42)	-.067	.030
Love of Music (42)	.007	.184 *
* = p ≥ .05		** = p ≥ .01

The three extrinsic reasons significantly related to staying in band through high school are personal reasons ($r = .213$), marching band ($r = .188$), and having attended an opera, musical, or play in the past year ($r = .233$).

The top three extrinsic reasons significantly related to continued enrollment in band in college are chair in band ($r = .264$), the importance of learning about music ($r = .220$), and relationship to the director ($r = .171$). The factor that is significant negatively related to enrollment in band in college is band being an easy class ($r = -.239$). The only intrinsic factor significantly related to staying in band in college was the student's love of music ($r = .184$).

In the following section a description is presented of the people who most influenced the students' musical interests and whether the students plan to stay in band through high school (Table 2). Of the students who were influenced by their private teachers (16.2% of total), 96.2% said they will stay in band through high school and 3.8% will not. Of those influenced by their band directors (23.7% of total), 94.7% will stay in band through high school and 5.3% will not. Of those influenced by a famous person (5% of total), 87.5% said they would stay in band and 12.5 said they would not. Of those students influenced by their Moms (8.7% of total), their Dads (5% of total), their parents (9.4% of total), their brothers/sisters (3.1% of total), their family (5.6% of total), self (10.6% of total), friends (3.7% of total) 100% will stay in band throughout high school.

Table 2

Description of Individuals Who Influenced the Students' Musical Interests the Most as Compared with the Students Staying in Band

Indiv. Infl. on Student	Freq.	% of Total	Will Stay in Band in H.S.	Will Not Stay in Band in H.S.
Band Dir.	38	23.7%	94.7%	5.3%
Priv. Teach.	26	16.2%	96.2%	3.8%
Self	17	10.6%	100%	0%
Parents	15	9.4%	100%	0%
Mom	14	8.7%	100%	0%
Dad	8	5.0%	100%	0%
Family	9	5.6%	100%	0%
Famous Fig	8	5.0%	87.5%	12.5%
Other	8	5.6%	100%	0%
Friends	6	3.7%	100%	0%
Broth./Sis.	5	3.1%	100%	0%
No Answer	3	1.9%	100%	0%

A comparison was then made between students who will enroll in band in college as related to people who influenced them (Table 3). Of the students who were influenced by their private teachers (16.2%), 84.6% said they would enroll and 11.5% would not; band directors (23.7%), 92.1% would enroll and 2.6% would not; a famous figure (5%), 87.5% said they would and 12.5% said they might; parents (9.4%), 86.7% said they would, 6.7% would not, and 6.7% said they might; family (5.6%), 87.5% would and 12.5% would not; self (10.6%), 94.1% would and 5.9% would not; friends (3.7%), 66.7 would,

16.7% would not, and 16.7% might; other (5.6%), 75% would and 25% would not; and a 100% of those students influenced by their Mom (8.7%), Dad (5%), brothers/sisters (3.1%) would enroll in band in college.

Table 3

Description of Individuals Who Influenced the Students' Musical Interests the Most as Compared with the Students Enrolling in Band in College

Individuals Influencing	Freq.	% of Total	Will Enroll	Will Not Enroll	Not Sure
Band Dir.	38	23.7%	92.1%	2.6%	5.3%
Priv. Teach.	26	16.2%	84.6%	11.5%	3.8%
Self	17	10.6%	94.1%	5.9%	0%
Parents	15	9.4%	96.7%	6.7%	6.7%
Mom	13	8.7%	100%	0%	0%
Family	8	5.6%	87.5%	12.5%	0%
Other	8	5.6%	75%	25%	0%
Dad	8	5%	100%	0%	0%
Famous Fig.	8	5%	87.5%	0%	12.5%
Broth./Sis.	5	3.1%	100%	0%	0%
Friends	6	3.7%	66.7%	16.7%	16.7%
No Answer	3	1.9%	100%	0%	0%

Research Question Number Two

What areas of band are the most interesting, from the student's perspective? Question items number 1, 2, 39, 42, and 44 were used to answer this question. Analyses involved reporting frequencies, a χ^2 test, and an analysis of variance.

A χ^2 test was conducted to determine whether there were any gender differences on any of the reasons for keeping students in band (See Table 4). Results of a χ^2 test showed no significant gender differences for any of the reasons for keeping students in band.

Table 4

Results of a t test to Compare Males and Females on Each of the Following Variety of Reasons for Keeping Them in Band

Reasons for Keeping them in Band	Freq.	Mean	S.D.	t-Value
Enjoy Music Played	M 75	4.467	.759	1.11
	F 85	4.329	.808	
Enjoy Playing Instru.	M 75	4.787	.622	-.58
	F 85	4.835	.404	
Social Reasons	M 75	3.587	1.415	1.39
	F 85	3.294	1.233	
Having Fun	M 75	4.480	.86	1.80
	F 85	4.212	1.025	
Travel	M 75	3.378	1.487	.83
	F 85	3.188	1.376	
Credits for Grad.	M 75	2.554	1.580	.20
	F 85	2.506	1.501	
Meeting People	M 75	3.838	1.345	.98
	F 85	3.635	1.233	
Learn. About Music	M 75	4.608	.857	.81
	F 85	4.494	.921	
Marching Band	M 75	3.640	1.401	-.24
	F 85	3.694	1.464	
Easy Class	M 75	1.608	1.133	.57
	F 85	1.506	1.109	
Competition	M 75	4.054	1.384	1.38
	F 85	3.765	1.250	
Family Reasons	M 75	1.973	1.292	-.02
	F 85	1.977	1.215	
Relaxation	M 75	3.351	1.539	.44
	F 85	3.247	1.438	
Personal Reasons	M 75	4.054	1.292	1.34
	F 85	3.753	1.535	
Recognition	M 75	3.797	1.314	1.51
	F 85	3.482	1.306	
Challenge	M 75	4.581	.965	.95
	F 85	4.435	.957	
Family Tradition	M 75	1.811	1.224	-.53
	F 85	1.918	1.329	
Being a Team	M 75	3.230	1.448	-1.71
	F 85	3.612	1.355	
Learning to Play	M 75	4.365	1.105	.73
	F 85	4.235	1.120	
Love of Music	M 75	4.757	.658	-.42
	F 85	4.800	.632	

An analysis of variance was used to compare how important various reasons were to keeping the students in band. There were three significant comparisons. Grade level was related to enjoying music played in band, credits for graduation, and band as an easy class.

Table 5

Results of an Analysis of Variance Comparing Students by Grade with the Importance of Enjoying the Music Played in Band for Staying in Band

Grade	Freq.	Mean	Standard Deviation	df	F Ratio	F Prob.
8th	17	4.06	1.029	4,155	3.21	.014*
9th	49	4.35	.805			
10th	49	4.27	.785			
11th	34	4.68	.589			
12th	11	4.82	.405			

* = $p \geq .05$

A Newman-Keuls post hoc comparison showed there were significant differences between enjoying the music played in band $t(4,155) = 3.215$, $p < .05$ and grade (Table 5). Students in the 11th grade (mean = 4.677) scored significantly higher than students in the 8th grade (mean = 4.059), and higher than students in the 10th grade (mean = 4.2653).

Table 6

Results of an Analysis of Variance to Compare Students by Grade to the Importance of Credits for Graduation for Staying in Band

Grade	Freq	Mean	Standard Deviation	df	F Ratio	F Prob.
8th	17	3.529	1.328	4,154	4.376	.002*
9th	48	2.875	1.606			
10th	49	2.163	1.419			
11th	34	2.029	1.314			
12th	11	2.636	1.748			
* = p ≥ .05						

There were significant differences between credits for graduation F (4,154) = 4.376, $p < .05$ and grade (Table 6). A Newman-Keuls post hoc comparison showed students in the 9th grade (mean = 2.875) scored significantly higher than students in the 10th grade (mean = 2.163). Students in the 8th grade (mean = 3.529) scored significantly higher than the 10th grade (mean = 2.163), and the 11th grade (mean = 2.029).

Table 7

Results of an Analysis of Variance to Compare Students by Grade to the Importance of Band as an Easy Class for Staying in Band

Grade	Freq	Mean	Standard Deviation	df	F Ratio	F Prob.
8th	17	1.235	.562	4,154	3.4669	.010*
9th	49	1.938	1.359			
10th	49	1.327	.899			
11th	34	1.324	.843			
12th	11	2.091	1.640			
* = p ≥ .05						

There were significant difference between band being an easy class $F(4,154) = 3.467, p \leq .05$ and grade level (Table 7). A Newman-Keuls post hoc comparison showed that 9th grade (mean = 1.94) scored significantly higher than 10th (mean = 1.327) and 11th grades (mean = 1.324).

In the follow-up interview in which students were asked what areas of band are the most interesting students expressed interest in a variety of different areas, but mainly focused on performing and playing ($f = 7$). A few of the other areas mentioned as the most interesting features of band were: everything, jazz, pep bands, marching, and playing together.

Research Question Number Three

What is the relationship between the students' perceptions of music, learning, the teacher, travel, and the class compared to the amount they practice, private lessons, types of musical preference, gender, and their chair in band? A Pearson correlational matrix statistical analysis, based on items 1, 14, 18, 37, 22, 24, 25, 26, 28, 30, 31, and 42 was employed to address this research question (See Table 8).

Table 8

Results of a Pearson Correlation Between Gender, Private Lessons, Chair in Band, and Amount of Practice Compared to Students' Perceptions of Band

Students' Percept.	Gender	Priv. Lessons	Chair Band	Amt. Pract.
Travel (42)	-.067	-.014	-.161*	-.1289
Learn. About Music Learning to Play (42)	-.064	.065	-.089	.198*
Love of Music (42)	-.058	.074	.002	.043
Like Band (22)	.034	.249**	-.155	.227**
Dir. Knowl. (25)	-.032	-.085	-.108	-.082
Dir. Treats Stu. (28)	-.140	-.033	-.096	-.072
Director a Friend (30)	-.039	.023	.058	.077
Director Fair (31)	-.107	.038	-.065	.009
	-.133	-.063	-.1294	-.070

* = $p \geq .05$ ** = $p \geq .01$

There is a significantly positive relationship between taking private lessons and love of music ($r = .249$) at the .05 level of probability. Students who take private lessons state that they stay in band for their love of music.

There is a significant negative relationship between chair in band and importance of travel for staying in band ($r = -.161$) at the .05 level of probability. The lower in the section that the student sits the more important trips are to the student for staying in band.

There is a significantly positive relationship between the amount of practice and learning about music ($r = .198$) and the student's love of music ($r = .227$) at the .05 level of probability. The more the student practices the more they love music and realize the importance of learning about music.

In an open-ended question students explained what they feel keeps them in band. The most frequent answer was love of music ($f = 54$), followed by enjoyment ($f = 24$), and playing ($f = 23$).

In the follow-up interview students expressed whether or not they felt their overall musical preference affected their continuation in band. Four said yes and 6 said no. The students who said yes felt that liking many different kinds of music helped them in band; the students who said no felt they stayed in band for different reasons.

In the follow-up interview students also stated whether they thought the amount of time they practice was related to how motivated they were in band. Seven of the ten students interviewed felt practice helped them improve on their instrument; the other three indicated they were good sight readers and did not need to practice.

Research Question Number Four

How was the instrument chosen and how does this effect why the student continues to enroll in band? An analysis of variance was formulated based on items 8, 10, 11, 41, and 42 to determine the effect of how the instrument was chosen on continued enrollment in band (See Table 9).

Table 9

Comparisons Between Band Considered as an Easy Class and How the Students' Instruments were chosen

Group	Count	Mean	Standard Deviation	df	F Ratio	F Prob.
Student's Choice	124	1.492	1.063	2,136	3.120*	.048
Parent's Choice	5	2.600	1.673			
Teacher's Choice	10	1.200	.422			
* = $p \leq .05$						

There were significant differences on ratings of band being an easy class and ratings of how the student's instrument was chosen, $F(2,136) = 3.120$, $p \leq .05$. A Newman-Keuls post hoc comparison showed that students stating that parental choice (mean = 2.600) was the means by which their instrument was selected rated band as easier than students whose instruments were selected by their own choice (mean = 1.492), and students whose instruments were selected by teacher's choice (mean = 1.200).

Table 10

Comparison of Band as a Family Tradition and How the Students' Instruments were Chosen

Group	Count	Mean	Standard Deviation	df	F Ratio	F Prob.
Student's Choice	124	1.758	1.178	2,136	3.198	.044*
Parent's Choice	5	2.800	1.643			
Teacher's Choice	10	2.500	1.716			
* = $p \leq .05$						

There were also significant differences on ratings of continued enrollment in band for family reasons and ratings of how the student's instrument was chosen, $F(2,136) = 3.198$, $p \leq .05$. A Newman-Keuls post hoc comparison showed that students stating that their parent's choice (mean = 2.800) was the means by which their instrument was selected rated family reasons as more important than student's whose instruments were selected by their own choice (mean = 1.758) and students whose instruments were selected

by their teacher's choice (mean = 2.500). The rest of the factors were not significantly related to instrument chosen and continued enrollment in band.

In the follow-up interview students reported if they felt the instrument they chose affected their continued enrollment in band. Five of the students said yes it relates, 3 said no it does not, and 2 said they did not know. Students who indicated yes said their instrument was very challenging and they played interesting parts. Students who said no expressed the importance is in the music itself and not the instrument.

Research Question Number Five

What are the student's sense of worth, individual progress, and capabilities in the music class as related to chair placement, grade point average, family background, being a female or a male, grade completed, and amount of practice? In order to answer this research question items 1, 2, 5, 12, 13, 18, and 37 were correlated to items 19, 23, and 38 using a Pearson Correlation Coefficient (See Table 11).

Table 11

Students Performance Self Rating Correlated with Gender. Grade. Family. GPA.
Chair. and Practice

Factors	Improve	Rating 8th	Rating 9th	Rating 10th	Rating 11th	Rating 12th
Gender (1)	.008	.061	.132	.169	.083	.387
Grade (2)	-.2252**	.218**	.278**	-.311**	-.134	-.227
Family (12)	-.048	-.096	-.088	-.089	-.097	.321
G.P.A. (5)	.104	-.003	-.014	.126	.343*	.383
Fa. Play (13)	.047	.032	.060	.062	-.059	-.072
Chair (37)	-.070	.073	.005	.031	.144	.137
Day Pra (18)	.126	.109	.161	.157	.043	.343
* = $p \leq .05$ ** = $p \leq .01$						

There are significant negative relationships between grades in band and sense of individual progress in the 8th grade ($r = -.218$), 9th grade ($r = -.278$), and 10th grade ($r = -.311$) at the .01 level of probability. The students in the lower grades gave themselves high ratings of personal progress. There are also significant negative relationships between improvement in the past year and grade ($r = -.225$) at the .05 level of probability. The students in the low grades rated themselves as improving in the past year. There is a significant positive relationships between grade point average and how students rated themselves in 11th grade ($r = .343$) at the .05 level of probability.

In the personal interview seven students felt that the amount of time they practiced was related to how motivated they were in band and only three did not. Further probing revealed that students like to work out the details at home

and that practice helps them improve on their instrument and like their instrument.

Research Question Number Six

How well does the student honestly and objectively expect to do in music? In a correlational analysis item 23 was compared to items 19, 27, 38, and 41. No significant relationships were found between how the student expects to do in music and influences on improvement.

Table 12

How the Students Expect to Do in Music Compared to Feeling They Improved on Their Instrument in the Last Year. Treated Fairly in Band. On Rating Themselves as a Player. and If They Plan to Enroll in Band in College

Influences	Improvement this Year
Improved Last Year (19)	-.009
Treated Fairly (27)	-.038
Rate Self in 8th Grade (38)	.028
Rate Self in 9th Grade (38)	.070
Rate Self in 10th Grade (38)	.067
Rate Self in 11th Grade (38)	.044
Rate Self in 12th Grade (38)	.161
Enroll in Band in College (41)	-.036
* = $p \leq .05$ ** = $p \leq .01$	

Research Question Number Seven

To what does the student attribute his or her success? A Chi-Square analysis was used to analyze item 32 by gender (item 1) and the five basic

categories to which the student might attribute their success: family, self, director, private teacher, friends/public figures/others (See Table 13).

Table 13

Who Influenced the Students as Compared with Gender

Influence	Total Freq.	% of Total	Freq. of Males	Males	Freq. of Females	Females
No Answer	3	1.9%	0	0%	3	100%
Priv. Teach.	26	16.2%	12	46.2%	14	53.8%
Band Dir.	38	23.7%	14	36.8%	24	63.2%
All Family	51	31.8%	22	43.1%	29	56.9%
Self	17	10.6%	10	58.8%	7	41.2%
Famous Fig.						
Friend/ Other	14	14.3%	10	71.4%	4	28.6%

In an open-ended question students also indicated how and why the person influenced them. The main reasons included encouragement (f = 40), support (f = 20), improvement (f = 10), and because the influencer thought the student was talented (f = 5).

Research Question Number Eight

How does amount of practice, how the instrument is chosen, and chair placement relate to continuation of band in college? A chi-square analysis was employed to compare items 10, 18, 37 to 41 (See Tables 14, 15, and 16).

Table 14

The Percentage of Students Reporting How their Instruments were Chosen and the Percentage of Students Who Will Enroll in Band in College

How Instru. was Chosen	Total Freq	% of Total	Freq	Will Enroll	Freq	Not Enroll	Freq	Maybe Enroll
Student's Choice	122	77.5%	108	88.5%	8	6.6%	6	4.9%
Parent's Choice	5	3.1%	5	100%	0	0%	0	0%
Teacher's Choice	10	6.2%	10	100%	0	0%	0	0%

Of the students who picked their own instrument, 88.5% plan to enroll in band in college, 6.6% do not plan to enroll, and 4.9% will decide later. Of the students whose parents picked out their instrument and whose teachers picked out their instruments, 100% plan to enroll in band in college.

Table 15

The Percentage of Students Reporting That They Practice and the Percentage of Students Who Will Enroll in Band in College

Practice or Not	Total Freq.	% of Total	Freq	Will Enroll	Freq	Not Enroll	Freq	Maybe Enroll
Practice	149	95.5%	135	88.5%	8	5.4%	6	4%
No Prac.	7	4.5%	6	100%	1	14.3%	0	0%

Of the students who said they practice at least once a week, 90.6% said they plan to enroll in band in college, 5.4% said they do not plan to enroll, and 4% will decide later. Of the students who do not practice at least once a week,

85.7% said they plan to enroll in band in college and 14.3% said they do not plan to enroll.

Table 16

The Percentage of Students Reporting Their Chair in Their School Band and the Percentage of Students Who Will Enroll in Band in College

Chair in Band	Total Freq.	% of Total	Freq	Will Enroll	Freq	Not Enroll	Freq	Maybe Enroll
1st Chair	100	64.5%	95	95%	3	3%	2	2%
2nd-4th Chair	42	27.1%	38	90.5%	2	4.8%	2	4.8%
5th-10th Ch.	9	5.8%	4	44.4%	4	44.4%	1	11.1%
11th-15th Ch.	2	1.3%	1	50%	0	0%	1	50%
16th-20th Ch.	2	1.3%	2	100%	0	0%	0	0%

Of the students who are 1st chair in their school band, 95% said they plan to enroll in band in college, 3% said they do not plan to enroll, and 2% will decide later. Of the 2nd-4th chair players, 90.5% said they plan to enroll in band in college, 4.8% do not plan to enroll, and 4.8% will decide later. Of the 5th-10th chairs, 44.4% plan to enroll in band in college, 44.4% do not plan to enroll, and 11.1% will decide later. Of the 11th-15th chairs, 50% plan to enroll in band in college and 50% will decide later. Of the 16th-20th chairs, 100% said they plan to enroll in band in college.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The primary purpose of this study was to describe the motivational reasons why students say they stay in band. The one hundred and sixty subjects were from The University of Kansas Midwestern Music Camp. These students were selected because they returned the consent form. Through the use of a questionnaire, student's were evaluated on demographics, why they joined band, their relationship with their director, what type of music they like to listen to and play in band, if they have improved on their instrument, and factors that keep them enrolling in band.

After each questionnaire was completed the following analyses were computed: frequency distributions, chi-square, correlation coefficient, t test, and analysis of variance. Data indicated several factors relating to the research questions.

Conclusions

The extrinsic and intrinsic factors that were significantly related to continued enrollment in band were relationship with director, chair placement, learning about music, personal reasons, and love of music. The areas of band that proved most important for the students were love of music, enjoy the music played in band, enjoy playing an instrument, having fun, learning about music, competition, personal reasons, recognition, and learning to play an instrument.

Chair in band and taking private lessons appeared to enhance the student's perceptions in band. Band also was not an easy class for most of the students, nor were they in band for family reasons/tradition. How the instrument was chosen also does not seem to affect the student continuing in band.

The student's sense of worth increased with age, but not with practicing, a musical family, grade point average, or chair in band. Most of the students honestly feel that they will improve within the following year and in the past year have improved on their instrument. Many of these students attribute their success to their family, their band directors, and private teachers.

The higher the student sits in their section and if they practice the more likely they will enroll in band in college. How the instrument was chosen has little relationship to continuation in band in high school or in college.

Recommendations

The wide variety of answers given in the open ended questions shows how diverse a group attended this camp. Students were interested in a wide variety of activities, in music and other aspects of life. However, the main force keeping them in band was their love of music. Nothing in this questionnaire explained how the student developed this love of music or where it came from. Is it strictly aesthetic, intrinsic, or is it developed as the student matures? Since this study only dealt with high school students would this love of music be present in lower grade levels, in choir, orchestra, or in general music? Many of the students also indicated many superficial, extrinsic factors, which might

have been related to their interest in band or to their thoughts on the extras of camp life.

The instructions to certain items in the questionnaire was unclear to many of the students and some omitted complete pages or certain questions. Two of the students had to re-complete their questionnaires because of ridiculous answers. There were also some undesirable factors that took place during the administration of the questionnaire. Under guidance of the dormitory director all of the students were asked to go to the multi-purpose room of the dormitory, instead of just staying on their respective floors. The room was very noisy and quite full of students. This might have contributed to the omitted questionnaire items.

This questionnaire should be repeated involving all band students in several school districts. It should be administered in a structured setting and the directions should be precise. A similar study involving younger students would also be beneficial to see if there are differences between larger age groups.

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APPENDIXES

APPENDIX A

Questionnaire

Number _____

QUESTIONNAIRE

- 1.** Sex: (Circle one) Male Female
- 2.** Grade as of Last Year: (Circle one) 8th 9th 10th
11th 12th
- 3.** What town are you from? _____
- 4.** What school do you attend? _____
- 5.** What is your approximate grade point average, A=4, B=3, C=2, D=1?
(Please circle one)
1.0-1.5 1.6-2.0 2.1-2.5 2.6-3.0 3.1-3.5 3.6-4.0
- 6.** Name(s) of instrument(s) played for more than a year.

- Main Instrument _____
- 7.** Counting this summer how many years have you been playing your main instrument?
- 1 2 3 4 5 6 7 8 9 10
- 8.** Have you stayed or did you stay in band through high school? yes no

Number _____

9. In what grades have you participated in the band program? (circle all that apply)

3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th

10. How was your instrument selected?

_____ your choice

_____ parent's choice

_____ teacher's choice

_____ family owned the instrument already

_____ had to play an available school instrument

_____ other (please specify) _____

11. Is your instrument...

_____ family owned

_____ school owned

_____ a rental

_____ or other (please specify) _____

12. How much does your household sing together, play instruments, or listen to music as a family? (Circle one)

1

2

3

4

5

none

a lot

Number _____

13. How many members of your household play an instrument?

1 2 3 4 5 6 7 8 9 10

How many people are in your household? _____

14. Do you take private music lessons on your main instrument? yes no

If yes how many years? 1 2 - 3 4 - 5 6 - 7 8 - 9 10 - 11

15. In the past year what band(s)/ensemble(s) have you played in (school and community)? _____

16. Rank the top 3 types of music you like to play in band.

_____ Marches

_____ Orchestra

_____ Transcriptions

_____ Modern Classical

_____ Etudes

_____ Popular songs

_____ Band Overtures

_____ Jazz

_____ Classical Music

_____ Other (please list) _____

17. What kinds of music help you improve as a performer on your instrument?

(Check all that apply)

<input type="checkbox"/> Marches	<input type="checkbox"/> Orchestra
<input type="checkbox"/> Etudes	<input type="checkbox"/> Transcriptions
<input type="checkbox"/> Popular songs	<input type="checkbox"/> Band Overtures
<input type="checkbox"/> Jazz	<input type="checkbox"/> Classical Music
<input type="checkbox"/> Modern music	<input type="checkbox"/> Don't Know
<input type="checkbox"/> Other (please list) _____	

18. Do you practice your main instrument at least once a week?

yes

no

If yes then how many days each week do you practice?

1 2 3 4 5 6 7

19. Do you feel you have improved on your instrument in the last year? yes no

20. To your knowledge have you ever had a negative (bad) band experience?

yes

no

If yes explain _____

21. Have you ever been encouraged to stay in band?

yes

no

Who encouraged you and why? (state their relationship to you) _____

22. Do you like band?

yes

no

Why? _____

23. Do you think you will improve on your instrument within the next year?

yes

no

24. Rate your relationship with your director. (circle one)

1

2

3

4

5

6

7

8

9

10

very negative

very positive

25. Do you feel your director is knowledgeable about music?

yes

no

26. Do you feel your director cares for you as a person? yes no

27. Do you believe you were treated fairly when chairs and parts were handed

out?

yes

no

28. Rate how your director treats you as a student.

1	2	3	4	5	6	7	8	9	10
very bad					very good				

29. Rate how your director treats others.

1	2	3	4	5	6	7	8	9	10
very bad					very good				

30. Do you consider your director to be a friend? yes no

31. Is your director fair? yes no

Explain _____

32. Who do you feel has influenced your musical interest the most and why (be sure to give relationship)? _____

33. How many band teachers in the public school have you had (circle one)?

1 2 - 3 4 - 5 6 - 7 8 - 9 10 or more don't know

Number _____

34. In the past year have you attended an orchestra, jazz band, concert band, or choir concert in which you were not a performer? yes no

35. In the past year have you attended an opera, musical, or play? yes no

36. Have you had to choose between band and another activity?

yes no Please explain _____

37. What chair in band do you currently sit? 1st 2nd-4th
5th-10th 11th-15th 16th-20th 21st or higher

How many chairs are in your section? _____

38. For each year rate yourself as a player?

8th grade

1 2 3 4 5 6 7 8 9 10

Freshman year

1 2 3 4 5 6 7 8 9 10

Sophomore year

1 2 3 4 5 6 7 8 9 10

Junior year

1 2 3 4 5 6 7 8 9 10

Senior year

1 2 3 4 5 6 7 8 9 10

very bad

very good

39. Name three things that interest you in band.

1. _____
2. _____
3. _____

40. Who made you join band in the first place?

- _____ Family _____ Self
- _____ Teachers _____ Friends
- _____ Other (please list) _____

41. Do you plan to attend college? yes no

If yes then would you enroll in band? yes no

42. How important is each of the following reasons for keeping you in band?

(please circle)

not					very	
important					important	
1	2	3	4	5		enjoy the music played in band
1	2	3	4	5		enjoy playing an instrument
1	2	3	4	5		social reasons (being w/ friends)
1	2	3	4	5		having fun
1	2	3	4	5		travel
1	2	3	4	5		credits for graduation
1	2	3	4	5		meeting people
1	2	3	4	5		learning about music

- | | | | | | |
|---|---|---|---|---|--------------------------------|
| 1 | 2 | 3 | 4 | 5 | marching band |
| 1 | 2 | 3 | 4 | 5 | easy class |
| 1 | 2 | 3 | 4 | 5 | competition |
| 1 | 2 | 3 | 4 | 5 | family reasons |
| 1 | 2 | 3 | 4 | 5 | relaxation |
| 1 | 2 | 3 | 4 | 5 | personal reasons |
| 1 | 2 | 3 | 4 | 5 | recognition |
| 1 | 2 | 3 | 4 | 5 | challenge |
| 1 | 2 | 3 | 4 | 5 | family tradition |
| 1 | 2 | 3 | 4 | 5 | being part of a team |
| 1 | 2 | 3 | 4 | 5 | learning to play an instrument |
| 1 | 2 | 3 | 4 | 5 | love of music |

43. The following is to determine your overall musical preference. Of the following types of music, select 3 types that you prefer. Also mark those three in order of preference. (1 is high, 3 is low)

- | | | |
|-------------------|------------------------|-----------------|
| _____ Marches | _____ Classical Music | _____ Folk |
| _____ Jazz | _____ Church Music | _____ Hard Rock |
| _____ Alternative | _____ Modern Classical | _____ Soul |
| _____ Pop Music | _____ Country-Western | _____ Rap |
| _____ Other _____ | | |

44. What do you feel keeps you in band? _____

APPENDIX B

Interview

Interview with [Name] on [Date]

INTERVIEW

1. Do you feel your overall musical preference affects your continuation in band?
2. Do you feel the amount of time you practice is related to how motivated you are in band?
3. What areas of band are most interesting?
4. Do you feel the instrument you chose has affected your continued enrollment in band?
5. To what do you attribute your success?
6. Do you feel the number of band directors you have had has affected your motivation or deterred it?
7. Additions.

APPENDIX C

Letter to Parents and Consent Form

BAND STUDENTS ONLY

May 20, 1992

Dear Band Students and Parents:

My name is Dianne Hamersky and I am in the process of completing my master's degree in music education at the University of Kansas. In order for me to do this I have to complete my thesis on why students stay in band and I need your help. At camp I will be asking for your cooperation in completing a questionnaire. This is completely voluntary and should not interrupt any of your camp activities. You will be filling out the questionnaire at a floor meeting in your dorm and will take less than twenty minutes to complete. For a few students I will be asking for volunteers to participate in a follow-up interview. Your name will be kept confidential in association with this project. This project has been submitted for approval by the Advisory Committee on Human Experimentation (ACHE Committee) at the University of Kansas. Parental permission is needed if you are under eighteen years of age.

Thank you for your time and participation.

Respectfully,

Dianne Hamersky

CONSENT FORM

The Department of Music Education at the University of Kansas supports the practice of protection for human subjects participating in research. The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that even if you agree to participate, you are free to withdraw at any time without penalty.

This study will examine the motivational reasons why students continue in band. You will be asked to fill out a questionnaire which will be distributed in your dorm at a floor meeting. It should take approximately twenty minutes to complete and you will not miss any band time or social activities to complete this questionnaire. You will not include your name on the questionnaire, but will be asked to provide information about yourself, your band director, and your family. All questionnaires will be coded for identification and a few students will be selected for a subsequent interview based on over-all responses to the questionnaire. All of this information will be kept strictly confidential when it is reported.

Your participation is solicited although strictly voluntary. I assure you that your name will not be associated in any way with the research findings. The information will be identified only by a code number.

If you would like additional information concerning this study before or after it is complete, please feel free to contact me by phone or mail. You will be given a copy of this consent form at camp.

Sincerely,

Dianne Hamersky
3708 Brushcreek Drive
Lawrence, KS 66047
(913) 841-8382

Name of participant (Please Print)

Signature of participant

Signature of parent

APPENDIX D

Descriptive Analysis of Questionnaire Items

DESCRIPTIVE ANALYSIS OF QUESTIONNAIRE

Question 1

Gender	Frequency	Valid Percent
Males	75	46.9
Females	85	53.1

Question 2

Year in School	Frequency	Valid Percent
8th	17	10.6
9th	49	30.6
10th	49	30.6
11th	34	21.2
12th	11	6.9

Questions 3 and 4

State	Frequency	Valid Percent
Kansas	99	61.9
Missouri	27	16.9
Colorado	3	1.9
Iowa	3	1.9
Illinois	2	1.2
Maryland	1	.6
Nebraska	6	3.7
New Mexico	4	2.5
Oklahoma	3	1.9
Pennsylvania	1	.6
South Dakota	1	.6
Texas	6	3.7
Virginia	1	.6
Wisconsin	1	.6
Dif. Country	2	1.2

Question 5

GPA	Frequency	Valid Percent
2.1-2.5	9	5.7
2.6-3.0	18	11.3
3.1-3.5	47	29.6
3.6-4.0	85	53.5

Question 6

How Many Instru. Played	Frequency	Valid Percent
1	32	20.0%
2	70	43.8%
3	33	20.6%
4	16	10.0%
5	2	1.2%
6	6	3.7%
9	1	.6%
Mean = 2.438 S.D.= 1.282 Median = 2 Mode = 2		

Question 6 Continued

The student's Main Instrument	Frequency	Valid Percent
Flute	34	21.2
Oboe	9	5.6
Bassoon	6	3.7
Clarinet	15	9.4
Bass Clarinet	5	3.1
Alto Sax	9	5.6
Tenor Sax	4	2.5
Bari Sax	2	1.2
Trumpet	22	13.7
French Horn	12	7.5
Trombone	10	7.5
Euphonium	3	1.9
Tuba	13	8.1
Percussion	12	7.5
Piano	4	2.5

Question 7

# of yrs. playing Main Instrument	Frequency	Valid Percent
1	3	1.9%
2	10	6.3%
3	10	6.3%
4	26	16.2%
5	33	20.6%
6	39	24.4%
7	16	10%
8	15	9.4%
9	5	3.1%
10	3	1.9%

Mean = 5.394 S.D.= 1.897 Median = 5 Mode = 6

Question 8

Stay in Band thru H.S.	Frequency	Valid Percent
No	4	2.5%
Yes	155	97.5%

Question 9

Grade Started Band	Frequency	Valid Percent
5th Grade	3	1.9%
6th Grade	21	13.1%
7th Grade	94	58.7%
8th Grade	29	18.1%
9th Grade	11	6.9%
10th Grade	2	1.2%

Question 10

How Instr. was Selected	Frequency	Percent
Student's Choice	124	77.5%
Parent's Choice	1	.6%
Teacher's Choice	8	5%
Family Owned	4	2.5%
Had to Play Avail. Sch. Instrument	2	1.2%
Student's Choice and Parent's Choice	2	1.2%
Student's Choice and Teacher's Choice	7	4.4%
Student's Choice and Family Owned It	6	3.7%
Teacher's Choice and Had Play Sch. Inst.	1	.6%
Student's, Parent's. and Teacher's Choice	5	3.1%

Question 11

Who Owns the Instrument	Frequency	Percent
Family	120	75%
School	27	17%
Rental	0	0%
Other	2	1.3%
Family and School	6	3.8%
Family and Rental	1	.6%
Family and Other	1	.6%
School and Other	2	1.3%

Question 12

How Much Does Household Do Music Together	Actual Rating	Frequency	Valid Percent
Never	1	52	32.7%
Rarely	2	43	27%
Sometimes	3	29	18.2%
Often	4	14	8.8%
Always	5	21	13.2%
Mean = 2.428	S.D.=1.371	Median=2	Mode=1

Question 13

# of Family Members	# of Family Members that Play an Instrument	Frequency	Percent of Family Members
2 Members	1	4	66.7%
	2	2	33.3%
3 Members	1	10	43.5%
	2	8	34.8%
	3	5	21.7%
4 Members	1	39	20.5%
	2	25	32.1%
	3	24	30.8%
	4	13	16.7%
5 Members	1	7	17.9%
	2	11	28.2%
	3	7	17.9%
	4	5	12.8%
	5	9	23.1%
6 Members	1	2	18.2%
	3	3	27.3%
	4	2	18.2%
	5	2	9.1%
	6	3	27.3%
7 Members	4	1	100%
12 Members	10	1	100%

Question 14

Take Private Lessons	Frequency	Valid Percent
No	34	21.2%
Yes	123	77.8%
Sort Of	1	.6%

Question 14 Continued

# Years Take Private Lessons	Frequency	Percent
0 Years	37	23.1%
1 Year	17	10.6%
2-3 Years	39	24.4%
4-5 Years	36	22.5%
6-7 Years	21	13.1%
8-9 Years	9	5.6%
10-11 Years	1	.6%

Question 15

# of Ensembles Each Student is In	Frequency	Valid Percent
1	20	12.6%
2	34	21.2%
3	25	15.6%
4	23	14.4%
5	23	14.4%
6	18	11.2%
7	6	3.7%
8	4	3.8%
9	3	1.9%
10	2	1.3%
13	1	.6%

Mean = 3.849 S.D. = 2.220 Median = 4 Mode = 2

These ensembles included concert band, marching band, small ensembles, jazz bands, orchestras, all-city marching bands, pep bands, district bands, state bands, all-city community bands, solos, pit orchestras, all-city symphony/youth symphony, band camps, choirs, all-star band, honor bands, wind ensemble, church ensembles, rock bands, show bands, professional jazz bands, municipal bands, county band, festival, summer band, regional orchestra, nursing home, weddings, memorial services, parades, and 4-H.

Question 16

1st Choice of Type of Music Students Like to Play in Band	Frequency	Valid Percent
Marches	43	27.2%
Modern Classical	24	15.2%
Popular Songs	12	7.6%
Jazz	25	15.8%
Orch. Transcript.	10	6.3%
Etudes	0	0%
Band Overtures	14	8.9%
Classical Music	26	16.5%
Other	4	2.5%

Question 16 Continued

2nd Choice of Type of Music Students Like to Play in Band	Frequency	Valid Percent
Marches	8	5.3%
Modern Classical	16	10.5%
Popular Songs	22	14.5%
Jazz	25	16.4%
Orch. Transcript.	29	19.1%
Etudes	5	3.3%
Band Overtures	27	17.8%
Classical Music	16	10.5%
Other	4	2.6%

Question 16 Continued

3rd Choice of Type of Music Students Like to Play in Band	Frequency	Valid Percent
Marches	16	10%
Modern Classical	11	7.3%
Popular Songs	9	6%
Jazz	13	8.1%
Orch. Transcript.	8	5.3%
Etudes	6	3.7%
Band Overtures	41	27.3%
Classical Music	42	28%
Other	4	2.7%

Some of the students listed personal listening preference and not the music they like to play in band as shown by the answers listed in the other category: alternative music, heavy metal, polka, and country music.

Question 17

The Kinds of Music That Help Student Improve as Perform.		
	Frequency	Percent
Marches	74	13.7%
Etudes	73	13.5%
Popular Songs	24	4.4%
Jazz	71	13.1%
Modern Music	43	8%
Other	23	4.3%
Orch. Transcriptions	65	12%
Band Overtures	61	11.3%
Classical Music	82	15.2%
Don't Know	24	4.4%

The other answer category included such things as performing everything, frequently, polkas, solos, scales, anything the band can play, rap, transposition off the radio, pep band songs for basketball games, orchestral excerpts, anything by Claude T. Smith, chamber music, all music helps one improve, lip slurs and scales, and anything hard and good.

Question 18

Do Students Practice their Main Instru.		
	Frequency	Percent
No	7	4.4%
Yes	152	95.6%

Question 18 Continued

# of Days Students Practice	Frequency	Percent
0	9	5.6
1	4	2.5%
2	17	10.6%
3	24	15%
4	18	11.2%
5	19	11.9%
6	23	14.4%
7	46	28.7%
Mean = 4.881 S.D. = 1.890 Median = 5 Mode = 7		

Question 19**Does the Student Feel
They Improved in the
Last Year?**

	Frequency	Percent
No	1	.6%
Yes	159	99.4%

Question 20**Has the Student Ever
Had a Negative Band
Experience?**

	Frequency	Percent
No	92	57.5%
Yes	68	42.5%

Many of the answers pointed to terrible band directors, seniority rules, bad lesson experiences, marching band, being told they were no good, too difficult of music, expected to know everything about the horn they play, too easy, lack of interest in the band, seniors abusing their seniority, things stolen, embarrassment in front of the band, instrument not working, band auditions, and a low score at the state solo competition.

Question 21**Has the Student ever
been Encouraged to
Stay in Band?**

	Frequency	Percent
No	28	17.5%
Yes	132	82.5

The students were encouraged for the following reasons: the student had talent, that band was a good learning experience, it's important, have potential, be a better person, like to hear the camper play their instrument, adds variety to life, make a career out of it, and wanted student to be involved in something extra-curricular.

Question 22

Does the Student Like		
Band	Frequency	Percent
No	3	1.9%
In Between	2	1.2%
Yes	155	96.9%

Of the students who answered no, reasons included that they did not like marching band, the band faculty, method of band rehearsal, the directors, the music was boring, and one was only in band to try-out for All-State and All-District Bands and to play a solo. The students who answered in between included no explanation.

Of the students who did like band their reasons included: it's fun, challenging, helps me learn, enjoy playing the instrument best thoughts come from music, favorite activity, like most of the people in band, it's a way to express yourself, performances, the music itself, the thrill, great opportunities, goals to work toward, good feeling, meet people, learning about music, experiences of playing good music, interaction with other people who like playing their instruments, experience different kinds of music, playing as a group, helps relax, relieves tension, challenge, competition, helps you learn as a group, family-type atmosphere, improvisation, you mold something into a work of art, universal language, what the student does best, educational, rewarding, most of the people are intelligent, the director or family, personal achievement, honor bands, and something to look forward to in life. One student indicated "Music is art and art is the fuel of the soul. Creating art is creating the basis for your own happiness."

Question 23**Do the Students think
they will improve on
their Instru. next Yr.**

	Frequency	Percent
No	2	1.3%
Yes	157	98.7

Question 24**Students rated their
Relationship with
their Director**

	Actual Rating	Frequency	Percent
Very Negative	1 - 3	7	4.4%
In Between	4 - 7	42	26.4%
Very Positive	8 - 10	110	69.2%

Question 25**Does the Student Feel
their Dir. is Knowl.
About Music**

	Frequency	Percent
No	7	4.4%
In Between	5	3.1%
Yes	148	92.5%

Question 26

Does the Student Feel Their Director Cares for them as a Person?		
	Frequency	Percent
No	12	7.5%
In Between	5	3.1%
Yes	143	89.4%

Question 27

Do Students Feel they were treated fairly when chairs & parts were handed out?		
	Frequency	Percent
No	16	10%
Yes	144	90%

Question 28

The Students Rated How their Directors Treat Them			
	Actual Rating	Frequency	Percent
Very Bad	1 - 3	6	3.7%
In Between	4 - 7	32	20%
Very Good	8 - 10	122	76.2%

Question 29

The Students Rated How Their Director Treats Others			
	Actual Rating	Frequency	Percent
Very Bad	1 - 3	8	5%
In Between	4 - 7	49	30.8%
Very Good	8 - 10	102	64.2%

Question 30

Do Students Consider Their Director to be a Friend	Frequency	Percent
No	32	20.1%
Yes	124	78%
In Between	3	1.9%

Question 31

Is Your Director Fair?	Frequency	Percent
No	24	15%
Yes	130	81.3%
In Between	6	3.7%

Of the students who answered yes explained that their directors tried to be equal to all the students, knew their students personally, give students respect, tried to make the band good, be very unbiased, give everyone a chance, not have pets, understand, pick the best, be realistic, know what parts are needed and who needs to be on them, consider everything, understand, be very knowledgeable, consider everything, be good, listen to everyone, not embarrass students in class, if something is wrong allows for an explanation, have no favorites, not know who is playing in a challenge, give people what they deserve, never be prejudiced, and like everyone.

Students who said their director was not fair indicated chair placement based on seniority and not playing ability, likes certain people better than others and shows it, cuts down people in the band, wanted too much of the band too soon, favors people who suck up, inconsistency, lack of organization, never

listens, prejudiced against many students in the band, bad temper, intimidates students, holds grudges, treats good players better than bad players.

Question 32

Person who Influenced Students Musical Interest Most	Frequency	Percent
No Answer	3	1.9%
Private Teacher	26	16.2%
Band Director	38	23.7%
Mom	14	8.7%
Dad	8	5%
Parents	15	9.4%
Brothers/Sisters	5	3.1%
Family	9	5.6%
Self	17	10.6%
Famous Figure	8	5%
Friends	6	3.7%
Other	9	5.6%

Reasons for the influence include: showed enthusiasm for music, works very hard with the student, kept the student in music and improved, was exposed to music, gave encouragement when needed, very positive, care about the student, play music the student wants to play, taught how to listen to music, set goals, musical environment, took to concerts, made music a part of the student's life, good role model, more music than notes, sparked the interest, pushed to continue, inspiring teaching, spent time with the student, and to be the best.

Question 33

# of Band Teachers in School	Frequency	Percent
1 Band Teacher	17	10.7%
2-3 Band Teachers	84	52.5%
4-5 Band Teachers	48	30%
6-7 Band Teachers	9	5.6%
8-9 Band Teachers	0	0%
10 or More Band T..	1	.6%
Don't Know	1	.6%

Question 34

Attended Orch., Jazz, Concert Band, Choir Concert in Past Yr	Frequency	Valid Percent
No	10	6.3%
Yes	149	93.7%

Question 35

Attended Opera, Music or Play in Past Yr	Frequency	Valid Percent
No	14	8.8%
Yes	145	91.2%

Question 36

Had to Choose Between Band and Something Else		
	Frequency	Percent
No	86	54.1%
Yes	73	45.9%

The students that had no problem indicated that band came first, the teachers helped them work out any problems, things have not interfered, there is enough time for band and other activities, and it all fits together. Of the students who had schedule conflicts sports was listed as the highest conflict followed by other musical activities such as orchestra and choir. Other conflicting activities include cheerleading, yearbook, other school classes offered the same hour, a complicated schedule, elective conflicts, art, drill team, theater, club meetings, and forensics.

Question 37

Chair in School Band	Frequency	Valid %
16th-20th Chair	2	1.3%
11th-15th Chair	2	1.3%
5th-10th Chair	9	5.7%
2nd-4th Chair	44	27.8%
1st Chair	101	63.9%

Sections ranged in size from one person to forty.

Question 38

Rating as a Player 8th Grade Yr	Actual Rating	Frequency	Valid Percent
No Answer	0	1	.6%
Very Bad	1	3	1.9%
Bad	2	2	1.2%
Bad	3	6	3.7%
In Between	4	16	10%
In Between	5	24	15%
In Between	6	26	16.2%
In Between	7	31	19.4%
Good	8	19	11.9%
Good	9	17	10.6%
Very Good	10	15	9.4%
Mean = 6.522 S.D. = 2.113 Median = 7 Mode = 7			

Question 38 Continued

Rating as a Player 9th Grade Yr	Actual Rating	Frequency	Valid Percent
No Answer	0	17	10.6%
Very Bad	1	1	.6%
Bad	2	0	0%
Bad	3	5	3.1%
In Between	4	8	5%
In Between	5	18	11.2%
In Between	6	16	10%
In Between	7	30	18.8%
Good	8	26	16.2%
Good	9	26	16.2%
Very Good	10	13	8.1%
Mean = 7.105 S.D. = .160 Median = 7 Mode = 7			

Question 38 Continued

Rating as a Player 10th Grade Yr	Actual Rating	Frequency	Valid Percent
No Answer	0	62	38.7%
Very Bad	1	0	0%
Bad	2	0	0%
Bad	3	0	0%
In Between	4	3	1.9%
In Between	5	6	3.7%
In Between	6	13	8.1%
In Between	7	18	11.2%
Good	8	26	16.2%
Good	9	18	11.2%
Very Good	10	14	8.7%
Mean = 7.714 S.D. = 1.556 Median = 8 Mode = 8			

Question 38 Continued

Rating as a Player 11th Grade Yr	Actual Rating	Frequency	Valid Percent
No Answer	0	112	70%
Very Bad	1	0	0%
Bad	2	0	0%
Bad	3	0	0%
In Between	4	1	.6%
In Between	5	9	5.6%
In Between	6	0	0%
In Between	7	9	5.6%
Good	8	17	10.6%
Good	9	13	8.1%
Very Good	10	7	4.4%
Mean = 7.105 S.D. = .160 Median = 7 Mode = 7			

Question 38 Continued

Rating as a Player 12th Grade Yr	Actual Rating	Frequency	Valid Percent
No Answer	0	144	90%
Very Bad	1	0	0%
Bad	2	0	0%
Bad	3	0	0%
In Between	4	0	0%
In Between	5	0	0%
In Between	6	1	.6%
In Between	7	4	2.5%
Good	8	1	.6%
Good	9	5	3.1%
Very Good	10	5	3.1%
Mean = 8.563 S.D. = 1.365 Median = 9 Mode = 9			

Question 39

1st Choice of Things that Interest Students in Band	Frequency	Valid Percent
Music	73	45.6%
Playing	10	6.3%
Fun	3	1.9%
Jazz	5	3.1%
Marching	5	3.1%
People/Friends	17	10.6
Orchestra	2	1.2%
Challenge	4	2.5%
Instrument	6	3.7%
Performing	1	.6%
Competition	2	1.2%
Honor Bands	1	.6%
Express Self	2	1.2%
Solos	1	.6%
Improvement	1	.6%
Learning New Things	1	.6%
Career	0	0%
Conductors/Directors	1	.6%
Travel	2	1.2%
Opposite Sex	2	1.2%
School Spirit	0	0%
Love of Music	0	0%
Contests	1	.6%
Other	20	12.5%

Question 39 Continued

2nd Choice of Things that Interest Students in Band		
	Frequency	Percent
No Answer	8	5%
Music	14	8.7%
Playing	12	7.5%
Fun	7	4.4%
Jazz	3	1.9%
Marching	4	2.5%
People/Friends	43	26.9%
Orchestra	3	1.9%
Challenge	5	3.1%
Instrument	4	2.5%
Performing	7	4.4%
Competition	3	1.9%
Honor Bands	0	0%
Express Self	1	.6%
Solos	5	3.1%
Improvement	2	1.2%
Learning New Things	2	1.2%
Career	1	.6%
Conductors/Directors	1	.6%
Travel	5	3.1%
Opposite Sex	1	.6%
School Spirit	0	0%
Love of Music	1	.6%
Contests	1	.6%
Other	27	16.9%

Question 39 Continued

3rd Choice of Things that Interest Students in Band		
	Frequency	Percent
No Answer	16	10%
Music	9	5.6%
Playing	2	1.2%
Fun	9	5.6%
Jazz	2	1.2%
Marching	2	1.2%
People/Friends	22	13.7%
Orchestra	0	0%
Challenge	4	2.5%
Instrument	5	3.1%
Performing	6	3.7%
Competition	3	1.9%
Honor Bands	0	0%
Express Self	1	.6%
Solos	0	0%
Improvement	7	4.4%
Learning New Things	3	1.9%
Career	2	1.2%
Conductors/Directors	5	3.1%
Travel	4	2.5%
Opposite Sex	3	1.9%
School Spirit	1	.6%
Love of Music	2	1.2%
Contests	0	0%
Other	52	32.5%

Question 40

People Who Made the Student Join Band		
	Frequency	Valid Percent
Family	35	21.9%
Teachers	3	1.9%
Other	2	1.2%
Self	115	71.9%
Friends	4	2.5%

Question 41

Plan to Go to College	Frequency	Valid %
No	1	.6%
Maybe	1	.6%
Yes	158	99.4%

Question 41 Continued

Plan Enroll in Band in College	Frequency	Valid Percent
No	6	3.8%
Maybe	10	6.4%
Yes	141	89.8%

Question 42

Enjoy the Music Played in Band	Actual Rating	Frequency	Valid Percent
Not Important	1	0	0%
Rarely Important	2	3	1.9%
Sometimes Important	3	21	13.1%
Often Important	4	46	28.7%
Very Important	5	90	56.3%
Mean = 4.394 S.D. = .786 Median = 5 Mode = 5			

Question 42 Continued

Enjoy Playing an Instrument	Actual Rating	Frequency	Valid Percent
Not Important	1	1	.6%
Rarely Important	2	0	0%
Sometimes Important	3	3	1.9%
Often Important	4	20	12.5%
Very Important	5	136	85%
Mean = 4.813 S.D. = .516 Median = 5 Mode = 5			

Question 42 Continued

Social Reasons (being with Friends)	Actual Rating	Frequency	Valid Percent
Not Important	1	21	13.1%
Rarely Important	2	14	8.7%
Sometimes Important	3	43	26.9%
Often Important	4	39	24.4%
Very Important	5	43	26.9%
Mean = 3.431 S.D. = 1.325 Median = 4 Mode = 3			

Question 42 Continued

Having Fun	Actual Rating	Frequency	Valid %
Not Important	1	3	1.9%
Rarely Important	2	6	3.7%
Sometimes Important	3	19	11.9%
Often Important	4	38	23.7%
Very Important	5	94	58.7%
Mean = 4.337 S.D. = .958 Median = 5 Mode = 5			

Question 42 Continued

Travel	Actual Rating	Frequency	Valid %
Not Important	1	26	16.4%
Rarely Important	2	22	13.8%
Sometimes Important	3	38	23.9%
Often Important	4	28	17.6%
Very Important	5	45	28.3%
Mean = 3.277 S.D. = .1.427 Median = 3 Mode = 5			

Question 42 Continued

Credits for Graduation	Actual Rating	Frequency	Valid Percent
Not Important	1	63	39.6%
Rarely Important	2	23	14.5%
Sometimes Important	3	28	17.6%
Often Important	4	16	10.1%
Very Important	5	29	18.2%
Mean = 2.528 S.D. = .1.534 Median = 2 Mode = 1			

Question 42 Continued

Meeting People	Actual Rating	Frequency	Valid %
Not Important	1	14	8.8%
Rarely Important	2	15	9.4%
Sometimes Important	3	29	18.2%
Often Important	4	43	27%
Very Important	5	58	36.5%
Mean = 3.730 S.D. = 1.286 Median = 4 Mode = 5			

Question 42 Continued

Learning About Music	Actual Rating	Frequency	Valid %
Not Important	1	3	1.9%
Rarely Important	2	5	3.1%
Sometimes Important	3	10	6.3%
Often Important	4	25	15.6%
Very Important	5	116	73%
Mean = 4.547 S.D. = .891 Median = 5 Mode = 5			

Question 42 Continued

Marching Band	Actual Rating	Frequency	Valid %
Not Important	1	23	14.4%
Rarely Important	2	12	7.5%
Sometimes Important	3	24	15%
Often Important	4	37	23.1%
Very Important	5	64	40%
Mean = 3.669 S.D. = 1.431 Median = 4 Mode = 5			

Question 42 Continued

Easy Class	Actual Rating	Frequency	Valid %
Not Important	1	119	74.8%
Rarely Important	2	14	8.7%
Sometimes Important	3	13	8.2%
Often Important	4	4	2.5%
Very Important	5	9	5.7%
Mean = 1.553 S.D. = 1.117 Median = 1 Mode = 1			

Question 42 Continued

Competition	Actual Rating	Frequency	Valid %
Not Important	1	15	9.4
Rarely Important	2	12	7.5%
Sometimes Important	3	20	12.6%
Often Important	4	39	24.5%
Very Important	5	73	45.9%
Mean = 3.899 S.D. = 1.318 Median = 4 Mode = 5			

Question 42 Continued

Family Reasons	Actual Rating	Frequency	Valid %
Not Important	1	84	52.8%
Rarely Important	2	28	17.6%
Sometimes Important	3	22	13.8%
Often Important	4	17	10.7%
Very Important	5	8	5%
Mean = 1.975 S.D. = 1.248 Median = 1 Mode = 1			

Question 42 Continued

Relaxation	Actual Rating	Frequency	Valid %
Not Important	1	31	19.4%
Rarely Important	2	16	10.1%
Sometimes Important	3	35	22%
Often Important	4	29	18.2%
Very Important	5	48	30.2%
Mean = 3.296 S.D. = 1.482 Median = 3 Mode = 5			

Question 42 Continued

Personal Reasons	Actual Rating	Frequency	Valid %
Not Important	1	20	12.6%
Rarely Important	2	9	5.7%
Sometimes Important	3	24	15.1%
Often Important	4	21	13.2%
Very Important	5	85	53.5%
Mean = 3.893 S.D. = 1.430 Median = 5 Mode = 5			

Question 42 Continued

Recognition	Actual Rating	Frequency	Valid %
Not Important	1	16	10.1%
Rarely Important	2	14	8.8%
Sometimes Important	3	39	24.5%
Often Important	4	34	21.4%
Very Important	5	56	35.2%
Mean = 3.629 S.D. = 1.315 Median = 4 Mode = 5			

Question 42 Continued

Challenge	Actual Rating	Frequency	Valid %
Not Important	1	6	3.8%
Rarely Important	2	2	1.3%
Sometimes Important	3	11	6.9%
Often Important	4	27	17%
Very Important	5	113	71.1%
Mean = 4.503 S.D. = .960 Median = 5 Mode = 5			

Question 42 Continued

Family Tradition	Actual Rating	Frequency	Valid %
Not Important	1	96	60%
Rarely Important	2	21	13.2%
Sometimes Important	3	21	13.2%
Often Important	4	9	5.7%
Very Important	5	12	7.5%
Mean = 1.868 S.D. = 1.278 Median = 1 Mode = 1			

Question 42 Continued

Being Part of a Team	Actual Rating	Frequency	Valid %
Not Important	1	26	16.4%
Rarely Important	2	12	7.5%
Sometimes Important	3	35	22%
Often Important	4	39	24.5%
Very Important	5	47	29.6%
Mean = 3.434 S.D. = 1.408 Median = 4 Mode = 5			

Question 42 Continued

Learning to Play an Instrument	Actual Rating	Frequency	Valid Percent
Not Important	1	9	5.6%
Rarely Important	2	2	1.3%
Sometimes Important	3	21	13.2%
Often Important	4	28	17.6%
Very Important	5	99	62.3%
Mean = 4.296 S.D. = 1.111 Median = 5 Mode = 5			

Question 42 Continued

Love of Music	Actual Rating	Frequency	Valid %
Not Important	1	1	.6%
Rarely Important	2	1	.6%
Sometimes Important	3	10	6.3%
Often Important	4	8	5%
Very Important	5	139	87.4%
Mean = 4.780 S.D. = .643 Median = 5 Mode = 5			

Question 43

1st Choice on Overall Music Preference	Frequency	Valid Percent
Marches	9	5.6%
Jazz	19	11.9%
Alternative	20	12.5%
Popular Music	31	19.4%
Other	15	9.4%
Classical Music	36	22.5%
Church Music	1	.6%
Modern Classical	2	1.2%
Country-Western	5	3.1%
Folk	1	.6%
Hard Rock	14	8.7%
Soul	2	1.2%
Rap	5	3.1%

Question 43 Continued

2nd Choice on Overall Music Preference	Frequency	Valid Percent
Marches	6	3.8%
Jazz	24	15.1%
Alternative	26	16.4%
Popular Music	12	7.5%
Other	8	5%
Classical Music	25	15.7%
Church Music	10	6.3%
Modern Classical	15	9.4%
Country-Western	6	3.8%
Folk	1	.6%
Hard Rock	16	10.1%
Soul	8	5%
Rap	2	1.3%

Question 43 Continued

3rd Choice on Overall Music Preference	Frequency	Valid Percent
Marches	6	3.7%
Jazz	29	18.4%
Alternative	17	10.8%
Popular Music	19	12%
Other	8	5.1%
Classical Music	20	12.7%
Church Music	9	5.7%
Modern Classical	7	4.4%
Country-Western	3	1.9%
Folk	3	1.9%
Hard Rock	14	8.9%
Soul	7	4.4%
Rap	16	10.1%

Question 44

Students indicated what they feel keeps them in band. Answers ranged from love of music, the music itself, love of playing the instrument, to a variety of reasons.